

A.J.J.F. Guide
to
Protocol, Etiquette, & Ethics
Second Edition



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PREFACE

The purpose of this handbook is to acquaint all of our members with the prevailing attitudes and practices regarding the standard of conduct and protocol in the AJJF. The author gathered this information over five years, primarily through questionnaires and personal interviews with the highest-ranking leaders of our Federation. The late Professor Bud Estes, Judan, was particularly helpful in the development of this handbook before his death in 1981. (A transcription of an interview with Prof. Estes about protocol and ethics is found in the Appendices.) The material presented here represents the gamut of subjects related to conduct and protocol, which any instructor of Kodokan jujitsu is likely to encounter in his or her teaching career. This handbook has been reviewed and edited by the Professors on the Board of Directors, and in some cases the subject matter required a policy statement from them.

The goal of the handbook is not to dictate the behavior of our many fine black belt leaders who are propagating the Kodokan system in their own clubs in their inimitable fashions. However, by virtue of the fact that we have agreed to join together as a Federation, and have conventions, black belt certification exams, workshops, and tournaments with one another, then we obviously need to agree upon the ground rules of our relationships when we do meet. This handbook is presented in the spirit of helpfulness, kokua, and for the purpose of acquainting one another with some of the values and beliefs that hold us together as a Federation.

The author acknowledges and thanks all the Professors and Yudansha who gave of their time and energy in the preparation of this handbook. It is sincerely hoped that this final product is equal to the expectations of them all.

SPECIAL NOTE: This handbook is not to be copied in any fashion without the express written permission of the AJJF Board of Directors.

INTRODUCTION

When asked about the main purpose of our American Judo and Jujitsu Federation, most yudansha agree that our primary goal is to preserve, perpetuate and perfect the art, science and ideals of the Kodokan Dan Zan Ryu of Professor Henry Seishiro Okazaki. Our Federation is a fraternity of men and women committed, each in their own way, to this proposition, and who feel supported and uplifted by the other members and the leadership of our organization. The health and vitality of our Federation depend to a large degree upon the depth and quality of commitment each of us places on our common goals and values.

The American Judo and Jujitsu Federation will outlast any single instructor, will offer more opportunities than any single instructor, and can mobilize more resources than any single instructor. The Federation is thus best able to perpetuate, promote, and perfect our jujitsu system. General consistency in techniques, teaching style, etiquette, protocol, and philosophy help create unity within our Federation, as well as a group identity that is important in any organization. The goal of our Federation will be achieved by setting and keeping high standards for technical ability, character, teaching skills, protocol and etiquette.

At the outset, both our yudansha and our students need to fully accept the proposition, as stated by our Founder in his "Esoteric Principles", that the fundamental reason for practicing jujitsu is to complete and perfect the character. The character of each person is made up of an aggregate of tendencies, which is the sum total of the basic values, attitudes, and inclinations of a person's mind. As different experiences pass before the mind, they leave upon it different pictures, and the result of these combined impressions is what is called a person's character.

When a large number of similar impressions is left on the mind, they coalesce and become habit. Everything we are is a result of habit. Character is repeated habits, and repeated habits alone can reform character. The purpose of the practice of courtesy, etiquette and protocol in our dojos is to help firmly establish good habits of conduct and thinking so that our goal of the perfection of character can gradually be realized one step at a time. By providing for, and insisting upon a well-disciplined environment in our dojos, we have found that the individual growth of our students toward self-mastery and self-expression is greatly enhanced.

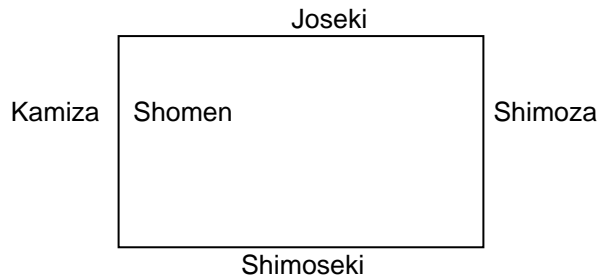
Protocol and etiquette are integral and inseparable aspects of our jujitsu training. During Professor Okazaki's rigorous training sessions, all students were expected to display proper etiquette and attitude at all times. If a student failed to display proper etiquette, the Professor would adjust the student's attitude in no uncertain terms. In that way, he taught respect, manners, and discipline. The dojo is a place for serious study of a potentially dangerous art. By insisting on strict adherence to protocol, etiquette and rules of conduct, we establish a safe learning environment. The behavior of jujitsu students in the dojo is prompted by deep respect for the place, for the people in it, for the instructors, and for the purpose of the practice hall. Etiquette is a characteristic inherent of not just the physical aspect of the art, but of the philosophy, which the art embraces. One is inseparable from the other. Neglect of this aspect of our training would change the whole scope of the art we practice, and would limit the completeness of our system.

The purpose of this handbook is to provide basic guidelines for proper etiquette and protocol. As a guide, it cannot dictate behavior, but only suggest a common starting point. It must be kept in mind that what follows is not intended to criticize, condemn, or dictate the behavior of our many fine instructors working in their own clubs to fulfill the goals and objectives of our organization. The ways in which the individual instructors have incorporated, or will incorporate, this information into the structure of their clubs is left totally to the discretion of the instructors involved. The objective of presenting a handbook of the nature was not to force some standardization upon our member clubs from "above". Instead, this handbook is presented in a spirit of encouraging our knowing of one another better and enjoying the richness encompassed by our Federation.

I. DOJO STRUCTURE, PROTOCOL and ETIQUETTE

It is not the intention of the national organization to set strict standards for the day-to-day operation of our individual member clubs. What follows is intended to be only a general guideline

A. Dojo Structure and Class Arrangement



1. The mat is usually square or rectangular in shape.
2. Traditionally, the side that is furthest away from the main entrance to the dojo is designated as **shomen**.
 - a. This area is reserved for the sensei, assistant instructors, honored guests, and dojo officers during special meetings.
 - b. On the wall behind shomen is **kamiza**, or "upper seat."
 - 1) It is on this wall that we traditionally display the American flag, and sometimes photographs of Professor Okazaki, calligraphy, scrolls, or other objects of special significance to that particular dojo.
3. At the opening and closing of class the sensei normally sits with his/her back to the kamiza. All other black belt instructors normally sit to sensei's right, with the highest-ranking black belt sitting next to the sensei. Visiting black belts or Professors who are of a higher rank than the resident sensei normally sit to sensei's left.
4. The brown belt students line up to the left side of sensei, which is called **joseki**, or "upper side," with the highest ranking student closest to shomen.
5. The green belts would line up to the right of sensei, which is known as **shimoseki**, or the "lower side," in descending rank, with the blue belts following the green belts.
6. Directly opposite shomen is the "lower seat," which is known as **shimoza**. The white belt students line up on this side with the highest-ranking white belt closest to joseki.
7. When the class size is small, all of the students should sit at the shimoza in one line, with the highest-ranking students sitting in descending ranks nearest joseki.

B. Bowing Protocol

1. Two basic styles of bow

- a. **Ritsurei**, the standing bow, is the most common form.
Stand with the heels together, both arms at the side, with the open hands at the sides of the thighs. Looking ahead slightly with the eyes, the bow is from the hips until the chest comes forward at an angle of approximately 30 to 45 degrees.
- b. **Zarei**, the kneeling bow, zarei, is done from **seiza** position, sitting on the knees and feet, with big toes crossed and back erect. The left hand first is placed on the mat, with the right hand following next. The hands form a triangle with the thumbs and fingers touching, at a distance of about six inches in front of the knees. The chest is bent forward as in ritsurei, at an angle of 30 to 45 degrees, with the elbows slightly apart. While performing the bow, the hips should not be raised from the mat, but should maintain their contact with the heels. When rising from the kneeling bow, one would reverse the order of hand placement on the thighs, with the right hand first returning, and then the left hand following.

One would only touch the head to the mat when bowing to the kamiza or to sensei.

2. When to bow

- a. Ritsurei when entering the dojo and upon leaving.
- b. Ritsurei before one steps onto the mat area, and upon leaving the mat.
- c. Ritsurei before and after we work with each person in class.
- d. If a student arrives late at class, s/he should wait patiently at the edge of the mat until being recognized by the sensei, and then to perform ritsurei.
- e. Opening and closing of class
 - 1) Students line up in formation and sit in seiza.
 - 2) At the sensei's command, or a senior ranking assistant assigned by the sensei, everyone, including the sensei, performs zarei, with the head touching the mat, toward the kamiza. Then, upon command, the students bow to shomen and the sensei, and the sensei returns the bow. Some sensei prefer to bow only slightly, with only the left hand placed on the mat, during this latter bow.
 - 3) When the sensei is accompanied by other black belts at the shomen, it is customary for all of the individuals to pivot in a clockwise direction, both when facing the kamiza, and again when they face back toward the students.
 - 4) Some sensei prefer to open and close class with ritsurei
 - 5) At the opening and closing ceremonies, the commands are recited by the sensei or a senior ranking assistant assigned by him/her. The most typical commands are as follows:

Ki O Tsuke	Attention
Shomen Ni	Face to Respect Shomen
Zarei	Bow
Sensei Ni	Face to Respect Instructor
Zarei	Bow

- 6) After the bow to sensei, the sensei would always stand first, before the rest of the class. During the closing ceremony, some sensei employ the practice of leaving the mat first, before the rest of the class adjourns. In addition, in some dojos, the students would also wait until all of the black belts had left the mat. This particular kind of additional ritual is entirely left to the discretion of the head instructor.
 - 7) When a Professor or other high-ranking black belt visitor enters the dojo, it is customary for the head instructor to stop the class and have the class make a standing bow to the visiting dignitary.
 - 8) When a student needs to leave the mat during the class time for any reason, such as going to the restroom, the student should inform the instructor first, and then make a standing bow when leaving and re-entering the mat area.
- e. Some instructors require their students to sit in seiza position each time the sensei gives instruction. Further, some instructors have their students bow to the sensei after they have received further instruction.
- f. Class teaching assignments
- 1) When the sensei gives an assignment to an assistant or advanced student, the assistant should bow to the sensei, indicating the acceptance of the responsibility, and then the assistant does exactly as the sensei has instructed him/her. It is proper protocol to bow whenever there is a transfer of authority.
 - 2) To handle students of different ranks or abilities, instructors often subdivide the class into smaller teaching units led by various senior students in the class. A primary dilemma faced by most beginning students is that two different instructors seldom teach the same technique the same way. The final decision as to how techniques should be formed and taught rests with the sensei alone.

However, if a student is being taught by an assistant instructor who teaches the technique differently than the sensei, there is only one solution to his/her dilemma. They should follow implicitly the instructions of the assistant instructor who has been assigned to teach a particular group, even if the instruction seems to be incorrect.

It would be best if that student who is having a conflict with the assistant instructor confers with the sensei at a later time about the conflict and asks for a resolution. The sensei has a responsibility to oversee the ways in which the assistants are teaching the techniques to insure correctness. The sensei must emphasize to his/her assistants that they are obligated to check with sensei if they have any questions as to how a technique should be taught.

In some dojos where there are many high-ranking students and black belts, there is a tendency for these high-ranking students to take it upon themselves to teach anybody at any time, and even to take over groups taught by lower-ranking students without the permission of the sensei. This practice may be seen as a breach of protocol, since it is the sensei's responsibility to assign assistant instructors to teach small groups.

C. Safety

1. All students, and instructors, must always work safely. There is no excuse for recklessness. Every instructor has a responsibility to teach his/her students how to perform the techniques safely at all times.
2. It is the responsibility of the sensei to know about any physical disabilities his/her students might have, and how those physical disabilities may be a safety hazard to the student or to those with whom s/he is working.
3. Unless otherwise instructed by sensei, there are only two ways to sit on the mat, either seiza or anza, which is the cross-legged position. Any other way of sitting or reclining on the mat is considered impolite, and may be unsafe.
4. Students should not wear rings, bracelets, neck chains, or any sharp articles while practicing jujitsu.
5. Fingernails and toenails should be clipped short
6. Students should not practice any technique that has not been formally presented to them by their sensei. Likewise, students should not practice advanced techniques on lower-ranking students without supervision.
7. Horseplay is absolutely not allowed.
8. Any student who comes onto a jujitsu mat in an intoxicated state, or under the influence of drugs, should not be allowed on the mat. In addition, eating, drinking, and gum chewing should not be allowed (for health and safety reasons).
9. The person who is performing any technique, "tori" is always responsible for the safety of his/her partner, "uke". If a student has been accidentally injured during practice, it is most appropriate for the one who has caused the injury to make an apology immediately. All injuries, no matter how minor, should immediately be reported to the sensei.

D. Conversation on the mat

1. Conversation on the mat should be restricted to discussion of the arts that are currently being practiced.
2. Talking should be loud enough only for the two people involved to hear. All social conversation should be done outside of the dojo.
3. When the instructor in charge gives a command to stop work, all talk should stop immediately.
4. Visitors should wait until the class is over before communicating with anyone on the mat.
5. Profanity should not be tolerated in the dojo at any time.

E. AJJF Dress Code

The Board of Professors has decided upon a dress code for all AJJF mat activities. The individual sensei may set their own requirements within their local dojo.

1. Clothing and uniforms should be clean
2. KYU Ranks:
 - a. White cotton gi jacket and white cotton gi pants
 - b. Optional clothing – per sensei requirements - White Hakama; white socks
3. DAN Ranks:
 - a. White cotton gi jacket and black or white pants
 - b. Optional clothing – per sensei requirements - Black Hakama; white socks

F. Patches and Insignia (No national policy has been set)

1. In many dojos, the club insignia is worn above the heart on the left side of the gi jacket.
2. The insignia patch of the AJJF can be worn on the jacket.
3. The student's name may be embroidered below the club patch on the left lapel.
4. Excessive markings and patches on the gi are discouraged.

G. Obi

1. Proper respect for the obi designating the rank of a student should be emphasized in all dojos. It should never be discarded haphazardly at any time. When the obi is not around one's waist or in a bag, it should be kept off the mat and floor.
2. When performing techniques requiring the use of an obi, the lower ranking student should provide his/her own belt for use.
3. Rank identification marking system
 - a. AJJF National Black Belt ranks use a patch on one end of the obi. It shows the dan rank in kanji (Japanese characters) in red on a black background.

Black belts may also wear the kanji for Kodenkan on the opposite tab of their belts.
 - b. Yodans & Godans wear an obi with alternating black and red sections.
 - c. Professors wear an obi with alternating white and red sections.
 - d. Kyu ranks (ranks below black belt) may wear the Kodenkan patch with black kanji on a white background

e. Kyu ranks (ranks below black belt)

In addition to the standard ranking system, outlined below, some instructors have added additional ranks. Rank differences within a color rank are denoted by one-half-inch white stripes around both ends of the belt, with one-half inch between each stripe, beginning two inches from the end of the belt.

AJJF Kyu Ranks are as follows:

Ikkyu	First Brown
Nikyu	Second Brown
Sankyu	Third Brown
Yonkyu	Green
Gokyu	Blue
Rokyu	White

Optional additional ranks for the junior students

Shichikyu	Junior Blue
Hachikyu	Orange
Kukyu	Yellow
Jukyu	White

H. Rights and Responsibilities for Disabled Members

1. To attend a safe and orderly dojo.
2. To have access to the dojo and a bathroom available to differently abled individuals.
3. To receive on-going instruction that is competent, well planned and geared to the student's individual needs, when possible.
4. To receive the extra instruction required to help overcome academic / physical differences, when possible.
5. To receive on-going assessments of progress.
6. To receive guidance, encouragement and assistance as needed.
7. To be treated with respect by all students and all dojo personnel.
8. To receive educational support from the AJJF.
9. To receive administrative support from the AJJF in terms of advice and administrative materials, when available.
10. Come to class prepared to pay and attention and learn and be on time.
11. Ask for help when needed

II. ROLE OF SENSEI

As explained earlier, both the sensei and the student need to fully accept the proposition, as stated by our Founder in his "Esoteric Principles," that the fundamental reason for practicing jujitsu is to complete and perfect the character. While the character of each person is dynamic, it can be said that it is basically made up of an aggregate of tendencies and habits, which is the sum total of the basic values and inclinations of a person's mind. Character is repeated habits, and repeated habits alone can reform character. We must never say a person is hopeless, because s/he only represents a character, a bundle of habits, which can be checked by new and better ones.

Kodenkan has been defined as "The School of the Ancient Tradition." This traditional educational system through which we transmit the technical and esoteric aspects of jujitsu can be reduced to two major attitudes. We can first consider Kodenkan as training in the mastery of various skills. Most of our sensei tend to concentrate, quite naturally, on this phase of the training. Secondly, we can see the role of our jujitsu education as an intellectual and even spiritual search within for our highest nature. What, then, is the goal of our Kodenkan? Is it merely to transmit technical information, or is it to assist our students in the pursuit of self-mastery and self-knowledge? Actually, the purpose of the training is to provide experiences which will help the students equip themselves for the struggle of life, which will bring out strength of character and courage to face life's most difficult challenges. Real education is that which enables one to stand strong on his/her own legs, and be self-reliant. We must dedicate our training experiences to life-building, strength-building, character building assimilation of ideas. Perfecting the body and getting complete mastery of the mind, senses, and emotions is part of the ideal of our "ancient" educational system of Kodenkan jujitsu.

Intellectually, it is easy to grasp this idea that the practice of jujitsu can aid significantly and naturally in the growth of strong character traits. However, when it comes to the consistent practice of the highest virtues, such as compassion and unconditional love, it is not always so easy. We experience difficulty in this self-reformation process when we must give up an old habit pattern in favor of a new one, because we cannot jump from one pole to another all at once. The duty of a true teacher, therefore, is not to resist the natural inclination of a student (nor of him/herself, for that matter), but to give nature its course, and gradually but persistently turn it in a positive direction. Stopping a bad habit of behavior or thought often must be accomplished by degrees; this is the most successful as well as the most natural way. If you wish to stop a train, you must do it gradually; otherwise you will overturn the cars and kill many people. So, the great teachers usually never ask a student to become perfect all at once. They generally lead everyone up gradually, according to the capacity of the person involved.

The purpose of practicing rules of protocol, ethics, and courtesy in the dojo is to help firmly establish good habits of conduct and thinking so that our students will be equipped to handle the challenges of their own lives outside of the dojo. We can only influence others' lives by setting a good example ourselves, and by providing a well-disciplined environment in which our students undergo their training.

When Professor Estes was asked to comment about the role of sensei, he responded that , "We're trying to get back to the old school of respecting those who have authority over you, and respecting that authority, and trying to set examples for our juniors that they can follow and not go wrong."

Traditionally, students would give their sensei blind and unquestioning authority over their lives. As mature and responsible teachers of an ancient jujitsu system, we must be conscious of what kind of society we are preparing our students to live in. In America, people do not tolerate the strict authoritarian mode of the past. We assume the right to question authority, and demand of our leaders to be accountable for their actions. When students do question the authority of the sensei or his/her decisions, they do have a right to hear an explanation. However, our students need to be clearly taught that since the sensei has taken responsibilities for the well-being of his/her students and direction of the dojo activities, his/her authority should be totally respected. The sensei will only earn the respect of the students by showing them mutual respect.

As one of our respected sensei answered in a recent questionnaire on the subject of the role of sensei, "A good sensei will promote independence in each student. Independence is promoted by clarifying, helping to identify options, evaluating options, but not choosing options for them. Supporting the student in his/her chosen option is very important, even if it is very difficult for the sensei to do so. A sensei should be aware of this and influence the students to the extent that s/he sets a good example." The sensei exerts this influence by practicing mat courtesies and by teaching the arts well. In this way, we provide an environment which helps our students develop self-discipline, awareness of self and others, the ability to get along with others, as well as improvements and integration of mind and body, self confidence, courage, and respect of self and others.

The student should expect the sensei to be a role model and should be able to seek guidance and counseling from the sensei. In helping to mold the attitudes and behavior of the student, the sensei may directly impact the student's direction in life. The sensei has an obligation to help the student achieve to his/her greatest potential. A sensei has the opportunity to influence control over the students' lives by his/her mere position. Since the sensei is responsible for the well-being of the student on the mat, some students may become totally dependent upon the sensei's actions. However, if sensei continually points out the fact that s/he is in control of the students' actions and their well-being in all things, there is the danger that a student will become over-reliant and even dependent upon the sensei for direction in his/her life. This is a danger that should be avoided. An instructor has the responsibility to respect the rapport that is developed with the students. An instructor must never use the trust, respect, and admiration of the students as an opportunity to gain control over a student's life. This would be totally unethical. Because our system forms a certain trust and openness between its members, an instructor must constantly strive to be worthy of these things.

As stated by another sensei, "Any system that takes responsibility away from people dehumanizes them." The best way to teach our students responsibility is to give it back to them.

Another of our sensei gave the following response with regard to the role of sensei in the dojo: "A sensei must always be an example of high virtue. His/her relationships with the students must be well defined and objective. A sensei regards the students as a family, developing their bodies, minds, and characters. In many respects the dojo is figuratively the home of the sensei, and the students come to his/her home to learn sensei's way of life. A sensei gives recognition and confidence when deserved, and strong, honest criticism when necessary. In the dojo the sensei has complete command of all affairs. If a student is serious about the training, s/he will respect his/her instructor and follow the teaching, even outside of the dojo. Outside the dojo, if a student displays strong moral character, conduct, and deportment becoming a jujitsuka, the sensei is then probably doing his/her job. An instructor, however, should never force his/her beliefs or values on a student unless asked for. Instead, a sensei should set the highest example possible. During the course of a relationship between a student and a teacher, there will be times the student will need emotional and practical direction. After years of interaction, it will be a natural function for a sensei to give personal advice and direction when needed, or requested."

III. WEAPON HANDLING PROTOCOLS

- A. Weapons defense is considered Chuden, or middle-level training, and is usually not introduced to the student until about sankyu rank. The sensei must be sure that the student has mastered the Shoden level of instruction before introducing weapons.
- B. Weapons utilized in our system focus around the use of the tanto (knife) , tanju (gun) , hanbo (short stick), jo (middle-level stick) , bo (long staff) , yawara stick, katana (sword), tessen (iron fan), and improvisational weaponry (such as chains, tire irons, broom handle, pencils, credit cards, etc.). It is essential that the instructor have some degree of proficiency with each of the weapons introduced prior to ever teaching its use or defense.
- C. Weapons use and defense are always taught in an atmosphere of seriousness. All weapons, regardless of whether they are "real" or "practice," need to be treated as potentially deadly. The purpose of weapons training is to develop courage in our students. Therefore, a serious attitude is essential.

Weapons are first introduced by explaining their history, use, function, capabilities, and cautions involved during handling. There should be a clear demonstration of how to handle the weapon in a safe manner, pointing out the dangers in practicing with the weapon. It should also be emphasized that it is a privilege to learn such techniques, and along with this privilege comes a responsibility for the knowledge and a responsibility for the safety of others. There is never to be any horseplay or disrespect of weapons on the mat.

During a class on weapons, the instructor should endeavor to explain that any weapon is only a tool, which is an extension of the attacker. It is the person using the tool that is the primary concern when performing our defense. The weapon is only a tool, but the intent of the user is the most important factor to emphasize. In addition, we also discuss the human emotions involved in weapons defense, and how they play an important factor in our self-defense arts.

- D. When weapons are not being used for practice they should be carefully stored in a rack, on a shelf, in a locker, a bag, or in some other appropriate place where they will not be fallen on by some other students. Weapons should never be thrown to the mat or discarded haphazardly. This is a serious breach of protocol, and should never be tolerated. One should always "place" the weapon carefully down, and with respect.
- E. At the conclusion of a weapon class, unless the sensei directs otherwise, all weapons should be placed on the mat in front of the user lying in the same direction as if presenting them to another person. All knives should be sheathed as well. In this way, the sensei can see that the knives are safe and you are showing respect towards their proper use.
- F. In kata tournaments or examinations, all weapons should first be presented to the official in charge of the mat for inspection. If the weapon is to be used immediately, then it is placed directly in front of the person who will be using it. Otherwise, it should be placed on the side of the mat for safety purposes.

G. Tanju (Gun)

1. When introducing gun defense, it is important, at some point in the training, to have the students experience firing real guns. Obviously, this would need to be done at a shooting range, and with a variety of guns.
2. In addition to the proper handling of the gun, students should also have the experience of dismantling the weapon completely, as well as cleaning procedures. Without this hands-on practice with real firearms, the student would never gain the respect necessary to defend him/herself properly if confronted by an attacker on the streets.
3. The cylinder, barrel, and clip need to be checked to be certain that the gun is empty before practicing with it, and particularly when handing it to a partner.
4. When a revolver is being used, first open the cylinder and hook your finger through the cylinder well to hand it to your partner, butt first.
5. An automatic weapon or rifle should be handed in the same manner as a knife or sword, with the muzzle pointing toward the presenter's right and the butt pointing forward to your partner's right hand. The bolt should be locked back, with the chamber open, and the clip removed.

H. Tanto (Knife)

1. When using knives with sharp blades it is customary that the edge be taped so that injuries can be avoided, and to prevent damage to the mat.
2. The method of presenting a knife to your partner is that the knife should be placed in the open palm of the right hand, with the sharp edge facing the presenter, and with the handle being presented to the partner's right hand. The uke should also accept the weapon in a similar manner, with arms outstretched and palms up. In this way, there will be no mistakes or misunderstanding of intent. In addition, the presenter places his/her left palm directly below his/her right wrist.
3. A long sword should also be presented in similarly to the knife, except the sword can be placed in the open palms of both hands of the presenter.

IV. TRANSFERS AND VISITS TO OTHER SCHOOLS

A. Transfers

1. Although there is no national requirement for students transferring between schools, the following guidelines are offered to avoid any misunderstandings between schoolheads, or between sensei and students.
 - a. The transferring student can bring a letter of introduction from their previous sensei. A simple phone call to the new sensei can clarify what they require.
 - 1) Call the sensei ahead of time and ask if you can attend class.
 - 2) Inquire about rules and procedures which would affect your visit.
 - 3) Ask if a letter of introduction is requested.

A letter of introduction should include the following information: the student's rank, when the rank was obtained, how long the student has been studying, what courses s/he has been through, and what things s/he needs help on. The letter should also state whether or not the student is dependable and consistent. It would also be quite appropriate to send along the student's transcripts, or progress card.
 - b. It would be a breach of protocol to accept a student into your class without having first discussed the matter with the previous sensei.
 - c. No sensei has the right to deny any student freedom to transfer out of his/her dojo.
 - d. If a student arrives at a dojo without a letter of recommendation, and it is discovered that the student left the previous dojo in less than good graces, then the new sensei might take it upon him/herself to act as a third party mediator to iron out the difficulty before a transfer is granted.
 - e. If a student is transferring from some other kind of martial art, then it may also be appropriate to request a letter of introduction (or at least a phone call) from that previous sensei so that there will be no misunderstandings.
2. Once a student has been promoted to the rank of Shodan, s/he is a free agent. However, a letter of introduction may also be appropriate before transferring to another dojo, informing the new sensei of why the student is changing dojos and with the request that the student be accepted as a student. All students should always remember and have respect for their original sensei regardless of rank.
3. If your sensei has left the area and closed his/her dojo, or if your sensei has died, you are considered "unattached." It is recommended that unattached students contact the nearest Professor for suggestions as to where they might study. It must be remembered that when you ask someone to be your sensei, then that sensei has accepted an obligation.

B. Short Term Visits

If you are planning to visit a dojo regardless of your rank, you can avoid any misunderstandings by following this procedure.

1. Call the sensei ahead of time and ask if you can attend class.
Some sensei require a contact from your sensei before you visit – ask if this is required.
2. Ask whether you may bring any other students with you, and whether or not there are any rank restrictions on the night in question.
3. Introduce yourself to the sensei when you arrive, and make any introductions of students that you have brought.
4. Be sure to arrive in plenty of time to dress and get on the mat before class begins.
5. Ask the sensei (or instructor in charge) what s/he would like you to do.
6. Inquire about rules and procedures which would affect your visit.
7. Make no assumptions, but follow the guidance of the sensei explicitly.

C. No visiting sensei, black belt, or Professor has a right to interfere with the teaching of another sensei's students. The sensei in charge is responsible for the education of his/her students in his/her own dojo, and his/her role should be respected.

If a visiting sensei has been given permission to teach an art, the visiting sensei should still realize that s/he is a guest in that dojo and should respect the wishes of the sensei in charge. For instance, if the resident sensei feels that the visiting sensei is teaching an art that is too dangerous for his/her students, the resident sensei has a perfect right to intervene and ask the visitor to modify the technique somewhat.

It is expected that when students are visiting another dojo, they respect the teachings of the resident sensei and practice the techniques exactly as they are being taught. The visiting student should not question the exactness or correctness of the resident sensei's art, nor should the student body in that dojo question the visiting sensei's art.

It is a serious breach of protocol for any visitor to teach students of another dojo without permission of the resident sensei. Making assumptions of that nature can only lead to bad feelings.

D. Protocol with Visiting Professors

It is an honor when a Professor visits a dojo. These individuals have dedicated their lives to the preservation of our Kodokan system. When they arrive in your dojo, they should be treated with the utmost respect. Most Professors prefer to be referred to during class time as "Professor." The visiting Professor should expect to be greeted and introduced by the resident sensei. It would be a breach of etiquette to refer to a Professor by his/her first name without permission.

The visiting Professor should be asked what s/he would like to do with the class. However, most Professors will probably turn the question around and ask the sensei in charge what s/he would like them to do. Open communication is the best policy in this regard. All of our Professors are well-versed in protocol and would no doubt respect the wishes of the resident sensei without question.

V. CONFIDENTIALITY

Safeguarding information about an individual that has been obtained by sensei in the course of his/her teaching is a primary obligation of the sensei. Such information should never be communicated to others unless certain important conditions are met. Information received in confidence should only be revealed after most careful deliberation, and when there is a clear and imminent danger to an individual or to society, and then only to appropriate professional workers or public authorities. Information obtained in consulting relationships concerning children, students, employees, and others should only be discussed for professional purposes and only with persons clearly concerned with the case at hand. Every effort should be made to avoid undue invasion of privacy.

If the sensei decides to relate some confidential story in classroom teaching or writing, then the identity of the persons involved should be adequately disguised. If the confidential information is to be related to others, then the originator and other persons involved should give their express permission, and the sensei is responsible for informing the persons. of the limits of confidentiality.

The relationship between a sensei and his/her students is very unique and it is of utmost importance that the sensei respect the privacy of his/her students in order for trust to develop. Honesty and trust are the foundations of all relationships.

If the sensei should become aware of any rumors being spread about the students, then s/he has an obligation to find the source of the rumors and counsel the people involved about the necessity of confidentiality, honesty, and trust. Should the rumors be true, then the sensei is obligated to counsel his/her students in the most appropriate manner so that the reputation of the people involved is maintained, and so that the reputation of the dojo and our system remains untainted. Backbiting should never be tolerated.

If sensei needs to discipline a student for some reason, it is very important to take that student aside confidentially and discipline him/her in private so as not to embarrass him/her in front of the whole class. However, if a student makes some minor breach of protocol or conduct, such as not bowing at the edge of the mat, or for being careless or reckless, then the sensei could tell the entire class about the conduct s/he expects of the students without mentioning the name of the person who was in violation. Additionally, if there is something good to say about a student, then it is important to praise him/her in front of everyone, and in that way it tells the students that there are character traits we are looking for, such as respect shown to others, good techniques, etc.

VI. VIOLATIONS OF PROTOCOL AND ETHICS (See also the "AJJF Code of Conduct")

One of the main things we strive to teach through the medium of our jujitsu training is self-discipline. Without self-discipline, a person achieves little, if anything, in life. It is self-discipline that keeps us on the path to success, no matter how long it takes or what obstacles may be thrown in the way. However, self-discipline is not an inherited trait. It can be systematically learned and systematically applied. By setting a disciplined example, and by emphasizing the rules of etiquette and protocol, our students are practicing self-discipline. We are teaching our students to discipline themselves so that others won't have to. Self-discipline is self-mastery, and it is what enables us to achieve lifelong gratification, since it is one characteristic that always makes the difference between success and failure.

Professor Estes commented:

"If a student is in violation of some rule of conduct or protocol in my class, I do not reprimand him/her. Instead, I explain the rules and why we have them. I give reasons based on safety, amount of learning, amount of what they are ready to learn, and responsibility. The students must learn to put themselves in sensei's place and not do anything that would cause offense or dishonor. Explain to them that they are a family in this gym; we care for each other. Family members should not do things that will cause harm to the other members of the family. Each member should have the attitude that s/he must conduct him/herself in a respectable and dignified manner for the benefit of the whole and for him/herself. Each student should understand that if they are doing things that are detrimental to the dojo and Kodokan jujitsu, then this is not the place for them. We need to explain to the students that unless they are willing to do credit to the dojo and our organization for twenty-four hours each day, then they are not the kind of people we need.

"The sensei should never let anything happen on his/her mat that would cause other jujitsuka or the general public to lose respect for our system.

"We shouldn't be afraid to tell our students that we care about them and about their conduct in the dojo and elsewhere. We are closer than just acquaintances. We are family."

Another Professor added that "if you have to discipline a student, it's important to take him/her aside confidentially and discipline him/her and not try to embarrass him/her in front of the whole class. If it's a general sort of discipline, such as a person being careless or reckless, then you can tell the whole class without mentioning the name of that person. Additionally, if there is something good to say about a student, then it is important to praise him/her in front of everyone and in that way, it tells all of the students that these are the character traits we are looking for (i.e., good respect shown to others, good techniques, etc.).

With regard to recurring violations of conduct, Professor Estes said, "I would not give them just one chance. But if they offended a second time, I would tell them that I have spoken to them before about this matter and that violations of rules of conduct cannot be tolerated. I'd explain that if the student wants to come back on the mat and be one of the family, then s/he's got to act like family. You cannot act on your own accord and defy the things that are taught on the mat. So if you want to stay on the mat, you must help us become a family, and that starts by showing due respect and due concentration by controlling those emotions and thoughts that make you do otherwise. Whether the student is allowed to come back to the dojo after a second or third offense would be up to the student and the seriousness of the offense. S/he would not be allowed to come back until s/he had changed his/her attitude and proved by action that indeed the attitude was changed."

When asked whether a demotion in rank would ever be an alternative for a sensei who has taken it upon him/herself to discipline a student, Professor Estes had the following to say: "Sensei has the right to demote, but it is rarely done. If I promote someone and then demote him/her, theoretically, I am admitting that I made a mistake in the promotion to begin with. What I should do is try to qualify that person for that rank rather than try to take it away from him/her. If I can't, then I should seek help from a higher authority (i.e., a Professor) to try to accomplish that."

VII. LEVELS OF TRAINING AND SECRETS OF THE RYU

The Kodenkan system was carefully designed by Professor Okazaki, and we have the responsibility to transmit the knowledge to our own students in the order and spirit of its Founder. The essence of our system lies in its elaborate and sophisticated levels of instruction. Those sensei who take it upon themselves to transmit the information out of its intended order are misrepresenting the system we are dedicated to preserving. The meaning, uniqueness, and beauty of our system can be fully appreciated only when our secrets are transmitted in the proper manner and sequence. By not following the curriculum as outlined by our Founder, the training can lose its meaning and impact in our students' lives.

The beginning level of training, called Shoden, includes the following courses: Sutemi, Yawara, Nage Te, Goshi Jitsu, and Shime Te. The intermediate level, Chuden, includes Oku No Te and Kiai No Maki (including the rudimentary study of weaponry). The advanced, or hidden, level of training, called Okuden, includes Shin Nin No Maki, Shin Yo No Maki, and Shin Gen No Maki.

The Okuden level was conceived as the "secrets" of the ryu, and are Kuden, that is, orally transmitted from the Professor. At this level, certain principles or insights into strategy or technique were transmitted in such a way that they would give the student an edge over all comers. As each of us holds certain feelings or experiences very private and special, so the masters of our ryu hold these secrets in the same way.

In our system, many "secret" principles are dispersed throughout all of the courses we teach. However, as the student grows and becomes more insightful about his/her art, the sensei might give Kuden, or an elaborate explanation of the guiding principles of the arts being practiced.

We must return to the concept founded by Professor Okazaki, that the true purpose of studying jujitsu is for the perfection of character. By teaching the techniques out of their proper sequence, we may short-circuit the developmental process occurring within our students, and they may stand a chance of missing the groundwork necessary to develop the spirit and attitudes required for our upper level work. The secrets of our system, at the Okuden and Kuden levels, are strictly confidential. We consider it a serious breach of protocol for our secret arts and principles to be taught or demonstrated indiscriminately. We have the responsibility of being very careful about when and to whom we pass this high-level information on to our students. Should our secrets get into the wrong hands (i.e., people who are criminally inclined or deranged), there is a potential for great harm and disrepute to come to our organization and to our Founder's great system. Kuden literally means "mouth-to-ear", where that information is transmitted directly from sensei to student. The level of understanding necessary to comprehend what Professor Okazaki called the "mystic ecstasies" of our art is something not easily transmitted, and takes years of practice and development of a special rapport between the sensei and his/her student. The depth of understanding we're talking about here cannot ever be gained through some written description. Actually, the student gains access to the inner realms of our knowledge almost through osmosis.

Professor Okazaki said that one must realize that the Kuden level techniques are the heart and soul of Kodenkan Danzan Ryu. To neglect the Kuden teachings would be to neglect all the teachings and traditions that have been carefully preserved by our highest ranking Professors since the death of professor Okazaki.

Appendix A

KODENKAN PROTOCOL AND ETHICS

Compiled and edited by Don Cross, Godan

NOTE: The following interview with Professor Bud Estes was taped by the editor just prior to the AJJF 1981 National Convention.

QUESTION: Why do we need to practice courtesy and protocol?

PROF. BUD ESTES:

One of the great needs of it is the lack of discipline. Some of us have gone into dojos where there was very little respect shown on the mat. This means that the students will gradually lose respect for their instructors; and when they lose respect for their instructors, then they lose a great deal of the teaching. Discipline is one of the things Kodonkan stands for, and if we neglect it in mat-courtesy and mat-protocol, then we do not demonstrate it to the point where others will benefit from it.

We need all of our members to be acquainted with the courtesies expected of all jujitsuka and the courtesies that are to be shown on mats, whether they be one's own mat or another dojos mat so that respect and dignity become an essential part of the training in Kodonkan jujitsu and the AJJF.

If you have learned to respect your equals and your superiors and inferiors rank-wise in the dojo, it will become a life habit, so that you will respect all those that you come in contact with in any walk of life. The more you respect others, the more you will earn the respect of others and consequently, you will advance in the community and the whole world because of the respect you show to others. If you show disrespect to others, then the world will not respect you. The things you do and say will be taken into consideration according to the amount of respect you show others.

QUESTION: How do we help our students develop self-discipline?

PROF. BUD ESTES:

We teach them discipline by giving them a disciplined example. We tell them that they must learn to govern themselves, control themselves, otherwise they are not worthy of trying to control others. If we can teach this effectively enough, it will lap over into their everyday lives and their work-lives to the point where they will benefit from it and accomplish more than they could without it. If you have not learned discipline, then when a desire comes, you just go with the trend of other people and this can get you in trouble sometimes. We feel that by learning discipline on the mat, you have learned discipline to the point that it will affect your life often and make you a better person.

Historically, when an instructor was speaking, his students were absolutely silent and their attention was directed at the person speaking. Failing to do that, they were duly reprimanded and consequently, the students learned to discipline themselves as well as learned to concentrate. These are two of the things quite necessary in the teaching of jujitsu.

QUESTION: How are jujitsu classes traditionally organized?

PROF. BUD ESTES:

It is up to the sensei to place the students in the way most comfortable to him. It is normal for visiting black beltters to be beside the sensei complementing him in his position at the head of the mat. Brown beltters are generally on the right, greens or blues on the left and white directly facing the black beltters. This segregates them according to the importance of their ranks and teaches them discipline from that respect also. This gives each rank incentive to progress towards the next highest rank. The blues look forward to sitting some day where the greens sit, etc. This gives incentive to not only develop their arts but their position of respect. It also teaches respect to the casual onlooker. These methods are handed down from sensei to student, from generation to generation, and they become a part of Kodonkan that is not only respected by the people in Kodonkan but people on the outside. When they see this, they are vastly impressed by it and to the point where they want to participate.

Appendix A (continued)

QUESTION: Please outline the protocol regarding bowing while at the dojo.

PROF. BUD ESTES:

Bow when you enter a gym, whether anyone is there or not. Bow again before stepping on the mat. If class has not formally opened yet, and people are just warming up, it is all right to just bow on the mat and warm up also. But if class has formally opened, then one must be recognized first by the sensei or the instructor-in-charge before stepping on the mat. But if you have never been to the gym before and were not invited to come, then you must also wait to be recognized even before warming up.

QUESTION: What protocol should be followed when visiting another dojo?

PROF. BUD ESTES:

If I were visiting another gym where a brown belter or a shodan were in charge of the class, according to protocol, I would not be allowed on that mat unless I was recognized by him first. I would go to the edge of the mat, and I would wait until he recognized me. Then I would be allowed to teach as he teaches unless he asks me to teach some other way. If so, then I am at liberty to teach as I would in my own gym, otherwise I am required to teach as he teaches or not teach at all. This also shows his students that others have respect for their dojo and sensei and this increases respect for their sensei.

Another thing: if a visiting instructor comes, he should practice the same respect and discipline there as he would expect in his own dojo. In other words, he would not go on the mat unless he was recognized by the instructor-in-charge, regardless of that sensei's rank, whether he was higher or lower than his own. These are some of the things that we have tried to propagate in the AJJF so that these fundamentals would not be lost.

My students should visit another school with the thought of learning. Respect the teaching of the sensei. Regardless of how he is taught at home, the student should do the arts exactly as the sensei of the school he is visiting does them. If he practices with an open attitude, he will learn a new way of doing the art. This is the advantage of visiting other dojos. The student should never question the exactness or correctness of a visiting sensei's arts. Keep the knowledge of how you normally do the art to yourself unless you are asked to demonstrate. A visiting sensei should not even help a student with an art or even answer any questions unless he is told by the sensei in charge that it is all right.

Once when I visited a Karate class, I bowed as I entered the gym, and the sensei immediately had his students all turn and bow to me. I felt thrilled to see such exactness in protocol. This is exactly what we should do if a visiting teacher comes to our dojo.

QUESTION:

What procedure should be followed when a student moves to another area and wishes to attend another dojo?

PROF. BUD ESTES:

The student's sensei should write a letter to the other sensei stating how long the student has been in his class, his jujitsu rank (and any former training), what courses he has been through, and what things he needs help on. The letter should also state whether or not that student is dependable and consistent. In addition, as a matter of courtesy the sensei needs to ask permission for the student to be transferred. By following this procedure, your student will be welcome wherever he goes.

However, if the student leaves without discussing the matter with his sensei, then the other sensei should refuse to allow that student entry into his class until he gets a letter from his sensei. We must confirm transfers so there will be no mistake or misunderstanding. It is also proper protocol to make this confirmation by phone.

Appendix A (continued)

QUESTION:

The trend of modern education seems to be more towards permissiveness and away from the traditional authoritarian mode. What is the sensei's role?

PROF. BUD ESTES:

That is very true, and you will also notice that the students in the present day, under those conditions, are losing respect for their instructors, for their schools, for their parents and for everyone else. We're trying to get back to the old school of respecting those who have authority over you, respecting that authority, and trying to set examples for our juniors that they can follow and not go wrong.

QUESTION: How generally should we apply the various rules of conduct and protocol in our dojos?

PROF. BUD ESTES:

Treat the dojo with as much care and respect as you would your own home. In that way, you would then treat your possessions carefully, and would treat all the people as your own family - people you love and care for. They in turn will reciprocate. Love and brotherly caring is something you have to learn. You are born with trust, but you are not born with love for people. You learn it by example. If you teach your students that you care and teach them to care, then you are doing them a grand service. We emphasize protocol and ethics to develop good citizens and caring people.

When two students are assigned to work together, they should always bow to one another. This says "I respect you and I work with you so that there is a mutual benefit." When it is time to stop the workout, you bow again indicating "Thank you, I have learned from you." This shows respect to fellow students and again this is transferred to your entire life.

QUESTION:

Some sensei require their students to bow to them each time after they give some instruction. Please comment.

PROF. BUD ESTES:

This is not objectionable but it is not necessary. It does show definite respect for the sensei. When the sensei gives individualized lessons and the student bows consciously, this means "Thank you. I'll try to apply this lesson." Sensei may in turn bow to the student, which implies "Thank you for receiving this lesson and I hope it benefits you." There is mutual benefit if they do the above mentioned, but there is no loss of respect if they do not do it. If the student listens attentively, then no respect is lost. But if while listening to instruction, the student allows his eyes to wander, then this is a show of disrespect.

At one black belt class that I taught recently, all the students bowed after each instruction and I felt very good to know all were listening intensely and appreciated the instruction, but I wouldn't necessarily feel insulted if the students did not follow this practice. If the teacher wants this kind of respect, he must ask for it. If he does not, then he doesn't need to say anything. There is an old custom we're trying to rejuvenate in AJJF and it is that after class is dismissed and the sensei bows you off mat, the students should sit quietly until the sensei gets up. After he has bowed off the mat, then students are free to get up. This is to show additional respect.

Appendix A *(continued)*

QUESTION: In general how should the sensei deal with violations of the rules of conduct or morality?

PROF. BUD ESTES:

If a student is in violation of some rule of conduct or protocol in my class, I do not reprimand him. Instead I explain the rules and why we have them. I give reasons based on safety, amount of learning, amount of what they are ready to learn, and responsibility. The students must learn to put themselves in sensei's place and then not do anything that would cause offense or dishonor. Explain to them that we are a family in this gym; we care for each other. Family members should not do things that will cause harm to the other members of the family. Each member should have the attitude that he must conduct himself in a respectable and dignified manner for the benefit of the whole and for himself. Each student should understand that if he is doing things that are detrimental to the dojo and Kodokan Jujitsu, then this is not the place for him. We need to explain to the students that unless they are willing to do credit to the dojo and our organization for 24 hours each day, then they are not the kind of people we need.

The sensei should never let anything happen on his mat that would cause other jujitsuka or the general public to lose respect for our system.

We shouldn't be afraid to tell our students that we care about them and about their conduct in the dojo and elsewhere. We are closer than just acquaintances. We are family.

First you must tell the students that the reasons you are teaching them and the reason you are holding your classes is because you care about the students and you want to do what is good for them. You must teach them that they are not to fear you but they are to confide in you if they have problems. You are very willing to help them in any problem or answer any question they ask you about. By dealing with students in this way, they will not want to fail you by breaking protocol or by being disrespectful or showing lack of self-discipline.

QUESTION: HOW many chances should a student be given for recurring violations of conduct?

PROF. BUD ESTES:

I would not give them just one chance. But if they offend a second time, I would tell them that "I have spoken to you about this before and this is one of the things we do not do on the mat. If you want to come on the mat and be one of the family, then you have got to act like the family. You cannot act on your own accord and defy the things that are taught on the mat. So if you want to stay on the mat, you must help us become a family and that starts by showing due respect and due concentration by controlling those emotions and thoughts that make you do otherwise."

Whether the student is allowed to come back again would be up to the student and the seriousness of the offense. He would not be allowed to come back until he had changed his attitude and proved by actions that indeed his attitude was changed.

Appendix B

INSTRUCTION FOR COLORED BELTS by Professor Ray L. Law, Judan

As a colored belt, you have entered a new phase of your jujitsu career. we no longer expect to treat you- or to have you act as a student of lower degree. From now on you are a definite part of the teaching curriculum of our organization. As such we expect you to follow and measure up to the following requirements.

1. To set an example that will be inspirational, constructive, and valuable to others in our organization
2. To acquaint yourself as much as possible with the history, ethics, objectives, and policies of our organization.
3. To enthusiastically and industriously constantly attempt to introduce new students into our school, since the growth and success of our future efforts depend upon such enrollment.
4. To dedicate yourself to the teaching and instruction of students of lower rank, since your own progress has been predicated upon the dedication of others in your path.
5. To instill in yourself and others the importance and dignity we place upon the degree of your colored belt, and while wearing it to so conduct yourself and your efforts as to constantly enhance this importance and dignity.
6. To constantly be on the alert to take up with the head of the school any and all matters that might either help or hinder the progress of the organization and its students.
7. To continuously and constantly strive to improve yourself in every way in order that you may in time become a candidate for our highest recognitions and honors. To do this, however, upon your own efforts and merits and
8. To be at all times aware of the safety of others around and about you, not only in the school but in all places, and in case of emergency to render at all times the best in your capacity for their relief. To so train yourself that you can be of intelligent and real assistance. not by the patronizing of others of higher degree.
9. To constantly devote yourself to the service of your fellow man, whether it be in relation to your country, your community, your family, or the individual, whether friend or stranger, in order that we may have a better world in which we may all live in greater harmony, peace, and friendship.
10. These are among the objectives and responsibilities of your colored belt. May God preserve and help you to live up to them.

Appendix C

OBLIGATION OF COLORED BELT STUDENTS TO THE PRINCIPLES OF JUDO AND JUJITSU

by Professor Ray L. Law, Judan

I, as a holder of a colored belt in jujitsu, do solemnly and sincerely swear that I will never never use any of the knowledge that I may learn from the teachings of judo and jujitsu to intimidate or harm innocent people, but will use it only as a sport and/or in the case of self defense.

I promise I will never teach any of the secret arts to any person or persons, except immediate members of my own family, unless such persons have been investigated by my school, or some competent authority, and found worthy of such knowledge.

I furthermore promise to use my knowledge of the arts and sciences of judo and jujitsu only for the betterment of humanity, good citizenship, and the community in which I live.

With this solemn oath in mind, I promise to fully cooperate with my instructors and fellow students in the very best interests of, and remain faithful to, the principles of judo and jujitsu.